Intrados Ingress: preliminary notes for a Balduccino

The Balduccino or interior architectural bridge formed on the idea of a canopy was given over to Bernini as his challenge at suggestion of his drawing mentor Carracci. In our day the bridge that occurs to me is that between the stages of the Philadelphia Museum: ie the unit housing Duchamp's Glass and across: the Rodin building housing the Gates of Hell…what are the reflections of one upon the other that initiate a bridge between the contrasting ideas of what a "model" is: in Duchamp's case an identification to Davinci in terms of the mechanics of nature reflected on through human art ontology and in the case of Rodin the tableau of his commitment to a chain of art signifiers given he only sculpted because too poor to afford art materials, formed his early drawing reputation on architectural drawing, and turned to dance as a model, all the while in the spirit of synecdoche, embracing the idea of extending the detail in space whereas for Davinci the "abbracciari" or embrace of manifold was spatially cohesive in its allegories. Rodin was in the spirit of syllepsis, a touching upon… in both cases nature as a model encounters the divide perhaps between modelling and carving, for Rodin the preferred fluidity of clay modelling was in the spirit of Nature as Goddess, a sybillic voice in the variation of art materials, and the differences between things as Matisse put it in his Notes of a Painter… Duchamp's use of industrial tools emphasized carving and his relation to Brancusi as a kind of spiritual mentor. At a time it may have seemed that Duchamp was anti- hand and Rodin all hand… but encountered over time Janus blinks and Duchamp seems very connected to hand culture….drawing…

Drawng in the sense that Pound suggests in the phrase about the wave running both ways in the seagroove (the wave itself and the gunnel which according to the poem was in a state of metamorphosis thanks to Dionysus) running both ways meaning a mapping, just as taichi maps calligraphy and calligraphy maps physical joints and origami maps the implicit diagonal that supports orthogonal structures)

In the space I use the groove is the computer arc or loop, as a kind of link to the human reflex art and in which drawing occurs to a space that compresses not by cutting by compressing or scrolling… my drawing forms are allegories of drawing itself, by using joinery forms adapted from archaic Asian timber framing and its elaboration to complex detailing as in brackets…the "bracket" is then a visual pun on deconstruction rhetorics… this sense of nature as mechanical within an allegory encounters its antinomy of nature yet then again a metamorphosis within encounter, in which encounter is perception and perception is not secondary, is not an affect, or an apperception but is the form of nature itself… the realization thus having of necessity a fragmentary quality due to the necessity to select a supporting scale of arrival for the morphology, the topology, the topography and the self collection of the consciousness…. As it runs both ways through the sea groove…." Of sea half earth half firestorm whirlwind"… in other words the knot is the map of the stropping motion that sharpens the knife…as Ockham would have said save for second thoughts…